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# The Art News

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## MISSOURI TO SPEND \$300,000 MORE ON ART

Capitol Decoration Commission  
Has Already Arranged for Work  
Which Will Cost About \$400,000

With the arrival of the members of the Capitol Decoration Commission of Missouri in New York comes the announcement that the commission expects soon to have another \$300,000 at its disposal. Already it has expended, or contracted to expend, \$400,000 in the artistic embellishment of the capitol building. Two large sculptural groups, to represent "The Rivers of Missouri" and to stand before the entrance, and a large frieze in the rear, to correspond to that which has been designed by A. Stirling Calder to go over the front entrance, will be the main features of the new adornments.

Artists of no state or country are barred by the commission, which is at liberty to hold competitions or to deal directly with individual artists in ordering work done. Frank Brangwyn, the English painter, has been delegated to furnish more of the mural decorations than any other artist. He is working on thirteen panels for the great dome of the building, and while several have been completed none has yet been sent to this country.

The Brangwyn panels include the sign of the Zodiac for the eye of the dome, and themes representing the history of Missouri for four pendentives in the main part of the dome. His other pictures will be devoted to labor. For the Senate, Richard Miller will furnish four panels, each about 8 by 19 feet. These will represent "Daniel Boone Under the Judgment Tree," "The Return of the Lewis and Clark Expedition," and Senator Benton and Frank Blair in important phases of the state's history. A stained-glass window by Miller will depict events in the career of De Soto.

The main decoration for the House will be a painting by Charles Hoffbauer, "Missouri in War," showing troops in action in the World War. Opposite this will be a stained-glass window, "Missouri in Peace," by Herman T. Schladermundt.

In the governor's reception room will be four panels by Gari Melchers portraying Eugene Field, Mark Twain, Major Rollins, founder of the University of Missouri, and Susan Blow, inaugurator of the kindergarten. The Senate lounge will be adorned by eleven tapestries designed by Lorenz Kleiser, the four principal ones representing the fur trade, lead mining, traffic of the plains, and river traffic.

The Capitol building corridors will comprise a soldiers and sailors' museum. Wars in which Missouri soldiers have taken part from 1780 until the World War will be depicted. O. E. Berninghaus will paint "The Attack on St. Louis" (by Indians) and "The Surrender of the Miami to General Dodge" (1814). N. C. Wyeth will show "Doniphan's March" (1848), Fred C. Carpenter "Missouri Troops Entering Havana" (1898), Adolph Blondheim, "Vauquax Heights" (World War), and Henry Reuterdahl in a panel will depict how "The Navy Guarded the Way."

The opposite side of the corridor will be a natural resources museum (Missouri is particularly proud of her diversity of industries). The mural decorations and the artists will be: "Eads Bridge," Frank Nuderscher; "The Wealth of the North," F. Humphrey Woolrych; "The Mississippi River," R. A. Kissack; "Lead Mining," Tom P. Barnett; "Power from the Hills," Ralph C. Ott; "Hahatona Park," E. H. Wuerpel; "Reclaimed Lands in Southeast Missouri," Charles Galt; "The Gateway to the West," Robert Ball. All these artists are Missourians.

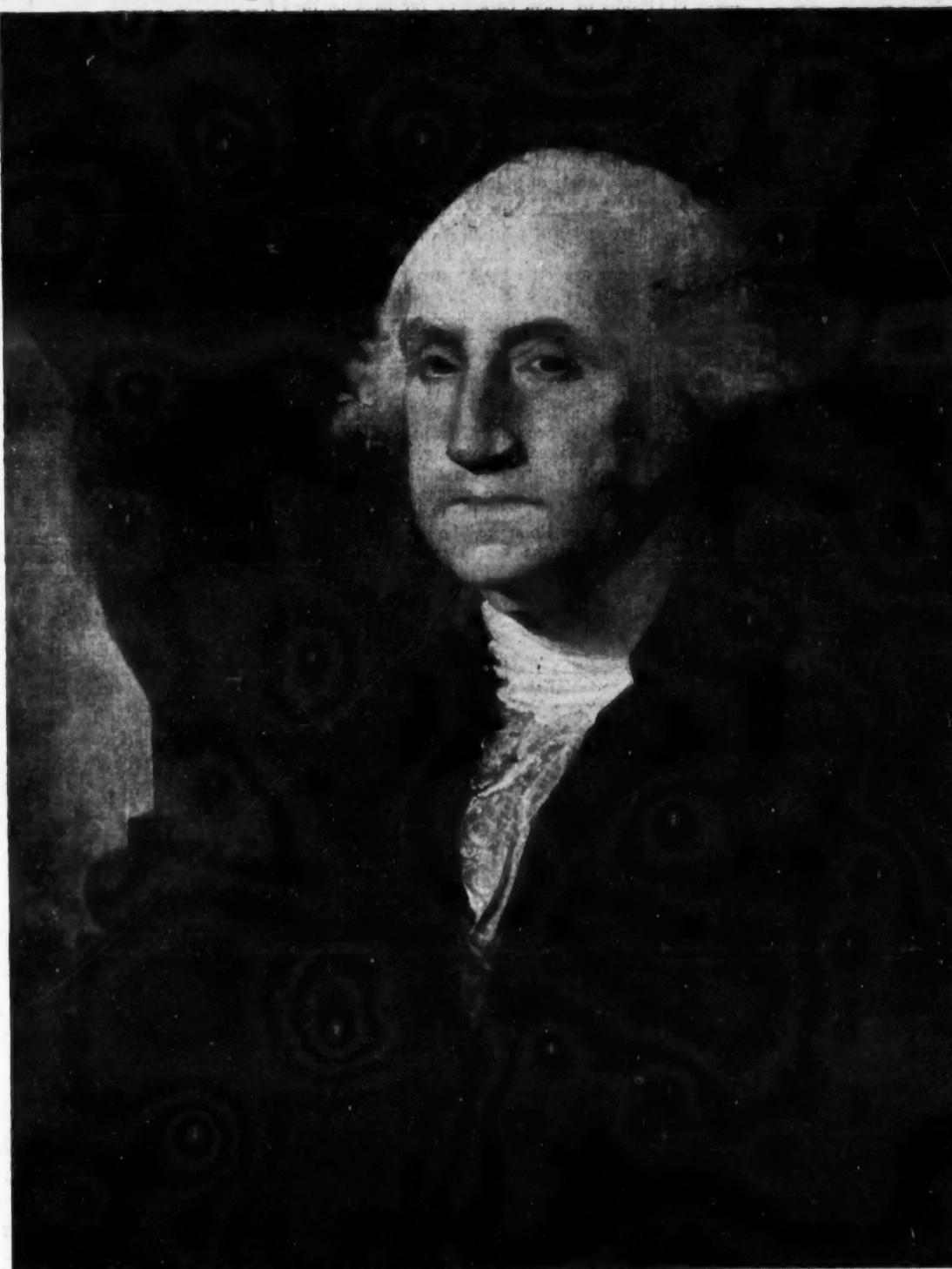
The frieze which A. Stirling Calder will execute will be 130 feet in length and six feet high, over the entrance to the Capitol building, and will illustrate the history of Missouri. The Capitol Decoration Commission came to New York for the purpose of passing on his design for the frieze. The commission is composed of John Picard, chairman; Arthur A. Kocian, secretary; W. K. Bixby, J. F. Downing and Mrs. W. R. Painter.

## Forain Is Now an Academician

PARIS—Jean Louis Forain has been elected a member of the Academy of Fine Arts to fill the vacancy caused by the death of Leon Bonnat who died in September, 1922.

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## Stuart "Washington," Once in China, Is Now in New York



NEWLY IDENTIFIED PORTRAIT OF GEORGE WASHINGTON

By GILBERT STUART

With the definite attribution of this portrait of George Washington to Gilbert Stuart and its acquisition by the Howard Young Galleries there has been brought to a close a curious episode. The painting was carried to China, where it stayed many years, and brought back to the United States finally as a work of the

great American portrait painter's daughter.

The canvas, which is 25 $\frac{1}{2}$  by 30 inches, was taken to China early in the XIXth century. In 1856 it was returned to the United States and passed into the possession of Jane Stuart, daughter of Gilbert Stuart, and herself a portrait painter.

In some way, after her death, it became known as one of her pictures. In technique the portrait resembles the Vaughn type example owned by Thomas B. Clark, while the placing of the head, the curtain and the sky is much like these features in the portrait in the Pennsylvania Academy of the Fine Arts.

## ANDRE'S "MONET" FOR CHICAGO INSTITUTE

Painted Only Last Year at Giverny-on-the-Seine, Monet's Home—Chicago Owns Andre's "Renoir"

CHICAGO—The Chicago Art Institute has acquired, through the Durand-Ruel Galleries, New York, the portrait of Monet by Albert André. It was painted in 1922 at Giverny-on-the-Seine, Monet's home, between Paris and Rouen.

The Institute also owns the portrait of Renoir by André. He is well represented in various American collections. The French government purchased some of his paintings for the principal museums in France and he is represented by a number of pictures bought by Matsukata for the Museum of Occidental Art in Tokio.

André is director of the Museum of Bagnols (Gard, France). He is the executor of the Renoir estate and was an intimate friend of Degas.

Monet's portrait is 51 $\frac{1}{4}$  x 38 $\frac{1}{4}$  inches. It will be reproduced in color for the frontispiece of the March number of *International Studio*, which will contain an article by Muriel Ciolkowska on André's work.

## France Bought 334 Art Works in 1922

Government Also Gave Forty-three Commissions, and Granted Subventions to Twenty-nine Cities

PARIS—In the course of the year 1922 the French state bought 216 paintings, seventy-four pieces of sculpture and craftsmanship, and forty-four engravings. It also commissioned ten paintings and decorative pictures, twenty-three statues and ten engravings.

Subventions have been granted to twenty-nine cities for the opening of museums or their re-fitting and for the acquisition of monuments.

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## SOVIETS SEIZE ALL CHURCH ART WORKS

Suspend Monasteries and Loot Them and Other Religious Edifices for Funds for the Starving

MOSCOW—The Soviet government in Russia in the course of its program for the enlightenment of the masses has suspended the monasteries and seized their art treasures and those of the churches for the benefit of the starvation fund.

Many thousands of cases filled with jewelry, gold and silver objects, pictures and icons are among the articles taken. Throughout the whole country the rigorous order was carried into effect.

The old, dank and smoky icons were wrenches with a pitiless fanaticism, that sometimes degenerated into vandalism, from their centuries-old places. In contrast to the countries of Western Europe, which through the work of scientific research know the value of the treasures hidden in cloisters and churches, Russia has few experts to pass on old art objects, a fact that hindered very much a systematic disposal of the objects.

In Moscow a committee of about forty examines the countless objects and

(Continued on page 6)

## METCALF'S PALETTE GRAVER, BUT STRONG

Latest Paintings at Milch Galleries Depict Austere Beauty—Childe Hassam Shows Recent Works

Willard L. Metcalf is showing in the Milch Galleries until March 3 fifteen canvases painted in and around Chester, Vt., in the last two years, chiefly autumn and winter scenes. Mr. Metcalf's palette has grown a trifle graver with the passing of the years, although in such canvases as "Spring Morning" and the splendidly brilliant "October Carnival" there are still plentiful signs of the sort of pictures he painted in the days when the Society of Ten was in full flower.

Of his later method the best example is the large painting called "Indian Summer." It has all the austere beauty of the American landscape in its simple pattern of stream and valley and nobly outlined hill; and all the beauty of color of the New England autumn with its deep blue creek and the russets and reds of meadow grass and tree-covered hillside. In "The Coming Festival" the slender trees with frost-touched yellow and crimson leaves blaze with hot autumnal sunshine. His winter scenes have the same graces, the whole exhibition being almost the last word in the perfection of American landscape painting.

With these are shown a group of pictures by Childe Hassam including ten etchings, and fourteen paintings and water colors, all of small size but characteristic of his best work. Among the paintings are views of Provincetown, Appledore, and Easthampton, and a nude, and the water colors include a view of the much-painted bridge at Grez. In the picture of a girl reading on a sofa the figure is much easier in pose than is customary in Mr. Hassam's studies in this field.

### Sculpture by Olin L. Warner

Sculpture by Olin L. Warner is on view at the Ferargil Galleries during February. From the time that this artist as a sixteen-year-old boy attracted attention at a Vermont State Fair with a bust of his father cut from solid plaster until his tragic death in 1896 he was a prolific worker, a fact which is indicated by the present exhibition.

Although the examples shown are not numerous they indicate the several fields in which he left his mark. His genius for portraiture is evident in the well-known busts of W. C. Brownell, Daniel Cottier, J. Alden Weir, Governor Roswell P. Flower, A. A. Low and Mrs. Charles Ladd. The beautiful head of Weir shows how much in harmony the artist was with the classical tradition, while the head of Brownell is perhaps the high-water mark of his attainment in portraiture.

Warner's skill was not confined to work in the round. His medallions are exceptional and have a feeling of fulness and a softness of contour which triumph over the limitations imposed by low relief.

A model is shown of the door which Warner made for the Congressional Library in 1894. On one panel is "Memory," and on the other, "Imagination, while the subject designed for the tympanum is "Tradition" or "Oral History."

### G. E. Browne's Students Exhibit

Some of the results of the methods of teaching employed by George Elmer Browne are shown in the exhibition of canvases by eleven of his pupils in the Babcock Galleries, through Feb. 24. Mr. Browne took his class to France, Spain and Morocco last year and achieved something approaching the miraculous in having his pupils bring home a lot of canvases that are not chiefly imitations of his own style.

Eleven young artists are represented in the show with thirty-six pictures, the outstanding painters being Janet Reid Thompson, whose "Towering Trees" is an uncommonly handsome canvas; Carrie L. Hill, her "The Roofs of Laroque-des-Arcs" being charming in composition, color and atmosphere; V. Thurman, who is obviously not difficult in face of an unusual composition as her view of "Laroque-des-Arcs" seen through a thin grove of poplars, shows, and Mary Ashton Cotton, who exhibits a soundly painted bust of a romantic model in a red turban. Others in the group showing worth-

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belonging to their own collection and also to that of A. W. Bahr are shown. One of the most important pieces is a Chien-Lung temple brocade which was used by the emperor for ceremonial purposes in the palace when he did not actually go into the temple. There are 105 Buddhas woven into this fabric, which is of silk and gold thread.

One of Mr. Bahr's best pieces is a Sung tapestry panel or *ko-szu*, showing two birds on a snow-covered fir branch, the design being executed as freely as though it were brushed in with pigment instead of being painstakingly woven. There is also a group of embroidered pictures, some of them dating as far back as the Xth century.

Lu Tsu Yang, one of the Eight Immortals, is the subject of a Sung panel, while Ming workmanship is seen in an elaborate river scene with fishermen and their boats. In all of these the artist seems to have thought of his work in the terms of painting, striving for a liquid smoothness of texture.

### Murals by F. Luis Mora

A series of ten mural paintings for the library of a country house by F. Luis Mora are on view in two of the upper rooms in the Knoedler Galleries until Feb. 23. The decorations are lunettes, devoted to illustrating literature, art, science and song, and are of the period of the Italian Renaissance although, as befitting decorations which keep their true place on the wall, his color scheme is in lighter tones than is usually associated with Renaissance painting.

The two larger compositions, made to fit long low-arched spaces, are entitled: "The Legends from the Orient" and "The Singers of Romance," both of these being filled with the real Renaissance atmosphere of character, costume and architecture.

The eight smaller lunettes are respectively entitled: "The Readers of Poetry," "The Narrators of History,"

"The Philosophers," "The Students of Art," "The Students of Science," "The Tellers of Fables," "The Singers of Jingles," "The Tellers of Fairy Tales." In the Fables and Fairy Tales panels, Mr. Mora has indicated, in shadowy outlines behind the figures, a stork, a wolf and a Puck-like creature which add much to the spirit of the legends pictured.

### The Humors of John Held, Jr.

Art exhibitions deliberately humorous in their intention are so seldom arranged that the show of sporting water-color drawings and woodcut prints by John Held, Jr., at the Brown-Robertson Galleries stands out from the normal current of art affairs as a rare event. Mr. Held's drawings have long been familiar to magazine readers and his woodcuts to frequenters of black-and-white shows. But until now no one has ever thought to make a "one-man" show of them in all the dignity of gallery, frames and a catalogue.

The water-color drawings number nineteen, chiefly concerned with sport made comic as in such golfing scenes as "The Song of the Lark," the bird's melody causing a player to miss a very easy putt; "Coon Hunting" and duck shooting as pictured in "The Sunrise Flight," and the delightful winter scenes of children skating, coasting and on skis, in which Mr. Held combines both the humors and the graces of childhood.

Every amateur gardener will delight in his tragedy called "The Weed," while no one has to be a specialist in anything to appreciate the fun in "Pan Comes to Fairfield County." It is to be hoped that in enjoying the humors of these water colors visitors to the gallery will not overlook the sheer technical aspects of the water-color painting nor the artist's skillful use of his white paper in representing such ponderable things as snow, picket-fences and house walls.

### Hart's Pictures of the Tropics

George O. Hart, whose globe-trotting proclivities have resulted in an artistic record of many countries, is never more pleasing than in his pictures of the West Indies. He has lived there so long that his water colors represent something more than a superficial impression. Dominica in the British West Indies is

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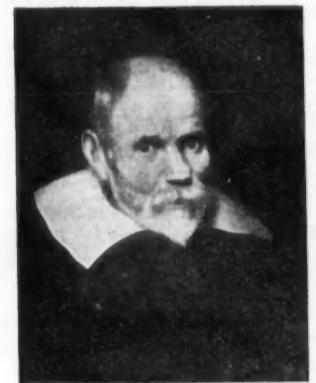
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This work, painted from the tower of Manhattan Bridge, has been purchased by Mr. Carson Brevoort of Brooklyn for his private collection. The artist will hold an exhibition at the Ainslee Galleries beginning March 1.

**FRANCE IN ACTION TO SAVE VERSAILLES**

Exposure of Ruinous Condition of the Palace Leads Government to Take Measures for Its Upkeep

PARIS—M. Lapauze publishes a sensational number of his *La Renaissance de l'Art Français* entitled "Il faut sauver Versailles!" ("Versailles must be saved.") One would have thought so. The issue contains pathetic photographic demonstrations of the ruined condition of some of the world's most beautiful works in sculpture, such as the glorious "Char d'Apollon" from the fountain of that name, and the statue of Bacchus.

M. Lapauze, who is the curator of one of the best presented museums in Paris, the Petit Palais, has made an analytical inquiry into the state of the existing damage and the cost of repairing it. The consequence of his statement has been to induce the government to devote the entrance fees during a period of five years to the upkeep of the palace.

The total thus collected would, it is thought, amount to approximately 500,000 francs. It is almost inconceivable that there has been any hesitation in the matter. "Whereto and wherefore was this source of income originally intended" one may ask.

—Muriel Ciolkowski.

**HARDING APPROVES PARIS SHOW PLANS**

Expresses Hope for Success of Copley Society's Exhibit of Homer, Sargent and Macknight

President Harding has written to Senator Lodge approving the plans for an exhibition in Paris of water colors by Winslow Homer, John S. Sargent and Dodge Macknight. The display will include about sixty works by each artist and will open May 14 and continue five weeks. The pictures will be sent over by the Copley Society of Boston, and will be shown by the Société France-Américaine d'Expositions.

President Harding expressed himself as much pleased by what Senator Lodge had told him concerning plans for the exhibition, and added: "The interest in the event, as signified by the co-operation of eminent art patrons of both France and the United States, certainly justifies the hope which I wish to express, that it may meet with a notable success."

The Homer-Sargent-Macknight show given by the Copley Society at the Boston Art Club in 1921 was so successful that it attracted international attention.

The proceeds of the exhibition, above the expenses, are to go to the war charity, "Oeuvre des Mutilés de la Face."

**FEARON**

Mr. Walter Fearon begs to announce that Jo Davidson's Sculptures are now confined to Fearon patrons—they are invited to see them without being solicited to buy.

**GALLERIES**  
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Among the new exhibitions on view at the Metropolitan Museum, chief interest attaches to the collection of modern decorative arts, shown at the end of one of the long galleries on the second floor of Wing H just outside the door of the textile study room.

This is a permanent collection and was started only a few months ago, following a gift from Edward C. Moore, Jr., of a fund for the purchase of modern decorative arts.

American artists are well represented, Paul Manship with some bronze candelabra, Marguerite Zorach by batik, Henry Varnum Poor by several pieces of pottery, and Louis C. Tiffany with his favrile glass. Marie Zimmerman's metal work is shown with those of Peche, a Viennese designer, and Georg Jensen, the Scandinavian artist.

Among recent accessions in other parts of the Museum are two early paintings by Winslow Homer, "Prisoners from the Front" and "The Carnival," shown in Gallery 1. A portrait of Mistress Ann Galloway by Gustavus Hesselius, the earliest known painter in America, is shown in Gallery 16.

In the gallery of mediaeval art, J 13, a French Romanesque capital of the XIIth century is shown. Its carved design of four lions is of unusual beauty. In this same room the stone statue of the Virgin and Child, (French, XVth century) given by G. J. Demotte is shown.

**Leaders in Art and Industry Aid New Coöperative Gallery**

Among the artist and lay members of the Painters and Sculptors Gallery Association there are thirty-four men who are presidents of various art societies, art museums, railroads and business concerns, and one is president of a college. The diversity of interests represented in this group alone is evidence of the wide-spread appeal of this new idea in developing American art through its exhibition in the new Grand Central Terminal galleries. The list of these presidents and the organizations includes:

Edwin H. Blashfield, National Academy of Design; Robert I. Aitken, Sculptors' Society; G. Glenn Newell, the Allied Artists; John Sloan, Society of In-

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**John Hobart Warren Paintings Bequeathed to Metropolitan**

Paintings and tapestries from the collection of John Hobart Warren were bequeathed to the Metropolitan Museum of Art by the will of his widow, who died at her home, 520 Park Ave., on Jan. 16. A committee of Museum officials selected the pictures which, according to the will, are to be "a memorial to my husband in recognition of his love for and interest in art." She directed that a plate reading "The John Hobart Warren Bequest" accompany the gift.

Among the paintings are "Florentine Poet," by Cabanel; "Woman," by Diaz; "Landscape," by Dupré, and "Falconer," by Fromentin. Two large Flemish tapestries accompany the gift.

**Nathan Wildenstein Honored**

PARIS—Nathan Wildenstein, senior member of the Paris house of Wildenstein & Co., international art dealers, has been promoted to the rank of Officer of the Legion of Honor.

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## \$45,630 IS REALIZED FOR MONTROSS ART

"Harvest, Montclair," by Inness, at \$3,300, the Highest Price at the Sale—Other Important Auctions

"Harvest, Montclair," by Inness, which went to T. E. Finger for \$3,300, brought the highest price in the sale of the N. E. Montross collection at the American Art Galleries on Feb. 8. The next highest was given for Abbott Thayer's "Head" which was purchased by R. M. Thompson for \$2,700. The total amount of the sale was \$45,630.

Four paintings by Inness were among the twelve bringing the highest prices, two were by Horatio Walker, and the remaining six were the work of Thayer, Murphy, Ryder, Wyant, Dewing and Hassam. One of John Marin's water colors, "Rocks and Sea Motion, Maine," brought \$575, the purchaser being Paul Rosenfeld. A complete report of the sale follows:

1—"Hillside," Bruce Crane; T. E. Finger	\$280
2—"Harbor in Winter," Jonas Lie; A. Rothbart	\$200
3—"Rockport Harbor," Max Kuehne; W. F. Laporte	\$100
4—"Autumn Gold," Arthur B. Davies; Ferargil Galleries	\$140
5—"Gray Woodland," Elliott Daingerfield; T. E. Finger	\$35
6—"A Normandy Pastoral," Theodore Robinson; Clapp & Graham	\$100
7—"Sundown," Ralph A. Blakelock; R. M. Woods	\$110
8—"Sunset and New Moon; Isle of Shoals," Childe Hassam; Milch Galleries	\$100
9—"The Coppice," Charles Melville Dewey; R. T. Vanderbilt	\$270
10—"The Rigger's Shop; Provincetown," Childe Hassam; Macbeth Galleries	\$900
11—"A Dewy Morning," Horatio Walker; Macbeth Galleries	\$1,325
12—"Evening: Mists Rising," Alexander Shilling; K. Stanhope	\$60
13—"Green Hillside," John H. Twachtman; Ferargil Galleries	\$230
14—"Sheep Pasture, A. H. Wyant; W. A. Leonard	\$250
15—"A Spring Shower," George Inness; T. E. Finger	\$250
16—"Old Mexico," William Morris Hunt; Mrs. H. H. Benedict	\$160
17—"Hillside; Granada," Max Kuehne; J. W. James	\$85
18—"Farm Yard," Dwight W. Tryon; T. E. Finger	\$200
19—"The Persian Maid," Charles A. Winter; E. Coykendall	\$160
20—"A Cloudy Day," George Bellows; R. C. & N. M. Vose	\$175
21—"Fringe of the Park," Arthur B. Davies	\$210
22—"Granada," Max Kuehne; K. Stanhope	\$120
23—"Landscape," Preston Dickinson; K. Stanhope	\$50
24—"Still Life: Wild Ducks," Horatio Walker; Milch Galleries	\$175
25—"Etretat: Normandy," George Inness; Bernet, Agent	\$1,925
26—"An Arab School in Algeria," William Sartain; Scott & Fowles	\$200
27—"Winter and Seckle Pears," Childe Hassam; Milch Galleries	\$375
28—"New Mexico Landscape," Ralph A. Blakelock; T. E. Finger	\$160
29—"The Ocean: Maine," John Marin; A. G."	\$250
30—"Fisherman on Shore," Winslow Homer; C. W. Kraushaar	\$375
31—"Bass Rocks," Maurice B. Prendergast; C. W. Kraushaar	\$210
32—"The New Model," Childe Hassam; Ferargil Galleries	\$575
33—"The Yosemite," Howard Gardner Cushing; Mrs. H. H. Benedict	\$220
34—"Moonlight, Segovia," Max Kuehne; K. Stanhope	\$70
35—"Head of a Girl," William Morris Hunt; R. M. Thompson	\$140
36—"View of Granada from the Alhambra," Max Kuehne; A. G."	\$80
37—"A Barnyard Corner," Horatio Walker; David H. Taylor	\$650
38—"The October Ledges: Old Lyme," Childe Hassam; P. V. White	\$950
39—"Harvest: Montclair," George Inness; T. E. Finger	\$3,300
40—"Evening," Charles Melville Dewey; R. T. Vanderbilt	\$270
41—"The Silent Hills," Elliott Daingerfield; T. E. Finger	\$65
42—"My Little Daughter Dorothy," William M. Chase; R. C. & N. M. Vose	\$325
43—"Prayer," John La Farge; Milch Galleries	\$550
44—"Field in Autumn," Alexander Shilling; Mrs. N. C. Luys	\$60
45—"Landscape in Holland," John H. Twachtman; R. C. & N. M. Vose	\$275
46—"Across the Hill," A. H. Wyant; V. Harris	\$380
47—"A French Homestead," J. Alden Weir; A. W. Jenkins	\$1,050
48—"Lady Seated," Thomas W. Dewing; R. C. & N. M. Vose	\$1,225
49—"Springtime," Dwight W. Tryon; Milch Galleries	\$550
50—"Spring in California at 'Pastoris,'" Under one of the Foothills of Mt. Tamalpais; 1912, Childe Hassam; Milch Galleries	\$625
51—"Boy," George Bellows; Ferargil Gal-	

## WILLIAM MACBETH, Inc.

Landscapes by Chauncey F. Ryder, N.A.  
Paintings of the Far West by Maynard Dixon  
Paintings by Ruth Anderson and Elizabeth C. Spencer

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## Raffy Collection to Be Shown

The Raffy collection of objects of ancient and modern art will be placed on exhibition in the Clarke Galleries, 42 East 58th St., on Feb. 26 for one week. It includes Persian paintings and lacquers, Rhages and Koubatcha potteries, Roman glass and decorative jars, European textiles and Oriental brocades, embroideries and rugs. There is also a group of arms and armor, and one of curios and ornaments. The auction sale will be from March 1 to 3, inclusive. An elaborately illustrated catalogue will be mailed on receipt of fifty cents.

## British Etchers' Prices Go Up

LONDON—Recent sales at Sotheby's establish the fact that etchings by D. Y. Cameron and Muirhead Bone tend to fetch in the salesroom some twenty times the prices for which they were originally sold. Among the painters an artist whose work may be expected to appreciate very considerably within a short space of time is Duncan Grant. Already many examples of his work have been acquired with the idea of being "held" until their price has found its due level.

## Buying Art for Australia

LONDON—Melbourne, under the direction of Frank Rinder, is making excellent purchases in this country for her National Gallery of Victoria. The latest choice is a bronze by Havard Thomas, a spirited figure called "Castagnettes," the only copy cast in the artist's lifetime. A small oil painting by Daumier, "Don Quixote, Reading," was also acquired.

## Art Auctions and Exhibitions

AMERICAN ART GALLERIES

(Madison Avenue, blocks 56th to 57th Streets.)

February 21, afternoon; February 22, after-

noon and evening, and February 23 and 24,

afternoons—The celebrated collection of Carl Robert Lamm forming the entire contents of

the ancient Swedish Castle of Nasby Slott at Roslags Nasby on the Baltic, and consisting of

French Furniture including very fine

needlework pieces, a Henry II sixteenth century Cabinet, several walnut Louis IV Chests

and many other choice signed items; Glass,

extraordinary Persian Brasses and Bronzes;

Marbles by famous French makers; a few

16th century Tapestries of which one is a rare

Gobelins woven after cartoons by Lucas von

Leyden at the order of Louis XIV and there-

after the property of the royal Swedish

House for generations; a large and remark-

able group of Persian, Japanese, and Euro-

pean Arms and Armor from the 15th to 18th

centuries; a Cyprus-Wood Syro-Damascene

Door of the 15th century and other Wood

Carved Specimens; French and Danish Sil-

ver; Persian Rugs, nine of which are repro-

duced in Dr. Martin's authoritative book on

Oriental Rugs; Brocades, Silks and Velvets;

Vases, Clocksets and other Bric-a-Brac; and

rare Paintings including an authentic Self-

Portrait by Rembrandt, three Van Dykes,

two portraits and a landscape by Rubens

(expertized by Max Roos and Bode), Franz

Hals' "Portrait of a Lady" expertized by H.

de Groot, two paintings and three etchings by

Zorn, one of which is one of two impressions

in existence; a drawing by Veronese, flower

pictures by Despordes, a portrait by the Swe-

dish artist Roslin and examples by Boucher,

Leibl, Largiliere, Rigaud, Lawrence, An-

gelica Kaufmann and other masters of the

French, Swedish and English Schools. On

free view from February 19.

ANDERSON GALLERIES

(Park Avenue and 59th Street.)

February 19 and 20, evenings—Paintings from

the collections of Gregory Nylander, of Got-

tenburg, Sweden; Victor Koch, of London;

the late Jesse A. Wasserman, of New York;

the late Dorothea Wolff, of New York, and others.

February 19, 20 and 21, afternoons—American

collected by a historian in New Jersey and a

pioneer of California.

February 22, 23 and 24, afternoons—Chinese

arts, porcelains, &c.

METROPOLITAN ART AND AUCTION

GALLERIES

(45-47 West 57th Street.)

February 22, 23 and 24, afternoons—Old ivo-

ries, old Japanese and Chinese wood carvings,

bronzes, tapestries, rugs and jewelry. On

view until day of sale.

PLAZA ART AUCTION ROOMS

(5, 7 and 9 East 59th Street.)

February 21, 22, 23 and 24—European period

furniture, tapestry panels, paintings, rugs,

royal costumes and other articles from vari-

## ADMIRATION IS WON BY MAYNARD DIXON

His First Show Here Causes the Conclusion That the West's Esteem for Him Is Well Based

To the Pacific Coast Maynard Dixon is a familiar and admired painter of the desert and mesa country, the cowboy and the Indian, but until his present exhibition in the Macbeth Galleries his pictures have never been shown in New York.

That the admiration the West holds for his art is based on firm ground his seventeen canvases show, for they are very personal in their viewpoints and their color schemes, are very "knowing" as to the cowboy and his charges, and in their presentation of the aborigines take on a grandiose character befitting the Indian in his moments of ceremony—as in "The Ancients"—or in such symbolism as presented in the "Mystery Stone," this last being almost sculptural in character. That he can see the Indian as in a more mundane world is made clear in "A Desert Shepherdess" with its comely squaw standing among her flock, very human in feeling and marvelously painted.

As a painter, indeed, Mr. Dixon is a remarkable technician. His "September Moonlight" is unlike any such nocturnal effect that has ever come to us from the West, the strange clear light and the whitish tailing clouds being singularly personal in vision and realization. His large "Cattle Range" is another remarkable cloud effect, charged with a quiet splendor that is felt not alone through his superb over-arching cloud but also in the low hill and the herd of cattle outlined just above its rounded bosom.

For dramatic effect his "Ledges of Sun-land" stands out supreme in its feeling of the bulking mass of red sandstone rising out of the desert with two mounted Indians riding along its base, a truly remarkable piece of color. The show will continue until March 5.

### Chauncey Ryder Landscapes

For the first time in two years the Macbeth Galleries are giving an exhibition of the work of Chauncey F. Ryder, including fifteen landscapes and—unusual from him—one figure subject, the show continuing until March 5.

The chief interest in this exhibition, to those who have followed Mr. Ryder's work faithfully in recent years, is the growth of his success with his larger canvases such as the "Hills of North Branch," "Mt. Mansfield" and "The Mountain in October." In these three pictures it is plain to be seen that Mr. Ryder is surer of himself in every way, in the ordered beauty of his designs, and more particularly in his painting of such details as the gray boulders in his "Mt. Mansfield" and the houses and rain-worn surfaces of the "Hills of North Branch."

### Paintings by Two Women

Ruth A. Anderson and Elizabeth C. Spencer have joined forces for exhibition purposes in the Macbeth Galleries, their show to continue until March 5. Each contributes twelve canvases, Miss Spencer's being chiefly of fishing boats and the peasants of Brittany, her marines showing she is not afraid of color, while her boats have real form and her sails and rigging, substance and proper relation. Her Quimpere market studies are filled with lively action and charm of color, the white coifs of the women making delightful notes against the gray walls.

Ruth Anderson's pictorial interests are

## A Modern "Ascension of the Virgin"



"ROSA MYSTICA" By AUGUSTUS VINCENT TACK  
In the artist's exhibition at the Kraushaar Galleries, 680 Fifth Ave.

more varied for she shows beach scenes that are very personal in composition and color, brilliant flower pictures, a view of Gloucester Harbor, the "Old Meeting House, Boston," and some figure studies. Her searching after character and her ability to put that character before the spectator's eyes is shown in "The Imp," a dreadfully mischievous child, and in "Youth," a tousle-haired girl who crystallizes the rebellious spirit of adolescence in her tossing head and attitude of protest.

### Weber Show Strong, Varied

Max Weber, who has not held an exhibition of his work in New York for seven years, is showing a large number of paintings in oil and water color, drawings and lithographs at the Montross Galleries until March 3.

The oils fall almost evenly into two classes, still life and figures. While at times the artist manifests an Oriental feeling for color, at others he limits himself to browns, black, and gray, with only a touch of concentrated brilliance introduced for its magnetic power.

Many of the still-life subjects are variations of the same theme—a loaf of bread, a white napkin, a table top, with a glimpse of a brown door, a chest of drawers or a very unpretentious chair in the background. The beauty that lies in arrangement, in relations of tone, and the quality of textures is his real theme, so that each picture is an entirely fresh treatment.

Among the figure paintings is "Adoration," portraying three men at a table, the one at the end with his hands uplifted. It is an impressive work, strong in emotional power and imparting the feeling of reverence that actuated the artist.

### Moderns of Many Nations

The Société Anonyme is holding its thirteenth exhibition of modern art.

Boccioni, founder of Italian Futurism, is represented by two studies of a man on a bicycle. Marcoussis stands out among the Russians with his abstract designs, all of which are rich in color. Ivan Puni, another Russian, works in bright color, and so does Adrian Nielson, the Swedish artist, though the latter weaves his motifs into closer relation than the former, who likes to spot his designs across his paper. Tour Donas, pupil of Archipenko, and Jacoba von Heemskerk are the women artists of the group.

## BROTHERS LE NAIN ARE REDISCOVERED

### Among the Earliest French Painters, Yet an Exhibit Shows Their Modern Spirit and Technique

PARIS—Will the exhibition of pictures by the brothers Le Nain, who are the latest find in old art, teach modern painters that not alone genius makes pictures, but that conscience and craftsmanship are also requisite? For reasons which are not mysteries the work of these forerunners of Chardin, Millet and Corot are as "modern" in spirit and technique, as also in as perfect a state of preservation, as though they had been painted in her own day—if there were still painters about with such scientific knowledge of the craft, and with the patience to practice it.

I do not question the gifts of many of our contemporaries. (Talent is perhaps not rarer than it ever was). I question the validity of their works. This system of spraying some colored liquid on a canvas, however dexterously, does this constitute a picture, a thing which is expected to endure for a time a little longer than the life of a butterfly? But the matter lies deeper.

A line of prose or verse which has been written over many times not only gains in form but also in significance. The pigment which has been handled and manipulated has a life the raw element cannot have. Like the soil which has been turned over, it produces more. The dough must be kneaded to make bread, the herb pounded to yield its beneficent liquor.

A person whose only qualities were charm and spontaneity would soon tire us, for the charm and the spontaneity are welcome only if based on a solid foundation of character. Not otherwise. The charm of such painters as the Le Nains resides precisely in those sounder virtues which go to the making of character and of art. Hence the enthusiasm aroused when the "Famille de Paysans" was sold by M. Demotte to the Louvre a few years past.

Hence the success of the present exhibition, the first of its kind to be held in Paris, the only previous Le Nain display having been organized by Sir Robert Witt, great authority on these painters, at the Burlington Fine Arts Club, London, in 1910.

French critics call attention to the peculiarly "French" nature of these artists. To foreigners this may not be entirely clear. Even the French are apt to use the term somewhat by rote. They feel what they mean; they do not always realize it. The French have, very stupidly, been called a frivolous people. They are, as is now generally recognized, an extremely serious people. The basis of their character is moderation and balance. Their roots are strong. So are the roots in the art of painters like the Le Nains. They are in earnest. They have a solid foundation. (Certain very "modern" French painters whom I will not enumerate now in order to avoid diffusion and whom the uninitiated consider superficial, show the same solidity of foundation although with different consequences. I will just mention Matisse as a case in point. But many of his would-be followers do not realize this and think that by imitating his style they have mastered his knowledge.)

The Le Nains are serious and they are un-academic. The academic is not French. It is Italian. It has its origin in modern, un-Roman Rome.

They were three brothers about whose

## MILCH GALLERIES

### American Paintings and Sculpture

#### ETCHINGS FRAMING

108 West 57th St.  
NEW YORK

life little is known. They were all born at Laon, that city set on a hill in the region of Reims, which the Germans occupied during the war. They came to Paris, and worked, all three of them in the same studio, as is shown by a picture, "L'Atelier," in the Marchioness of Bute's collection in England—for the English have been great lovers of the Le Nains as they were also of Watteau. They never married. They signed their pictures in common—simply "Le Nain" without Christian name.

The eldest, Anthony, who was born in 1588, seems to have been his brothers' teacher, although it is not he who has left the most significant work, for within recent years it has been possible to attribute ten pictures to each brother with some degree of certainty. Louis, the second, born in 1593 (and who died in 1648, the same year as Anthony), chiefly painted peasants and peasant life. He was surnamed the "Roman," which leads to the surmise that he visited Rome, together with the youngest brother, Mathieu (1607-1677), who preferred painting courtesans, people of fashion and mythological subjects. A picture by Mathieu, "Vénus dans la Forge de Vulcain," by certain striking resemblances with Velasquez's picture, encourages the supposition that, while in Rome, they either met the great Spaniard himself or, at least saw some of his pictures.

A more skillful, tasteful colorist than Mathieu, whose technical accomplishment runs Vermeer's very close, there has not been. Van der Helst is another Dutch painter he recalls. In fact for some time one of the Le Nain pictures in the Louvre, formerly known as "La Chambre de Rhéorique," now rebaptized "La Réunion d'Amateurs," was mistakenly but very excusably attributed to Van der Helst.

It would take more space than I dispose of here to analyze the characteristic qualities of the best pictures at this little show. The "Paysans devant leur maison" by Louis Le Nain, belonging to the Duke of Rutland, throws a new light on the gifts of this Louis, familiar to Paris through his "Repas de Paysans" and other pictures which are interiors. Whereas this is an outdoor scene. There are beauties of texture, color and lighting in this picture which are surprisingly annunciate of Corot's Italian manner, with more of sensibility and delicacy than

the latter's. Mr. Hindley Smith's "Grace before Meat," also by Louis, is another treasure which has nothing to envy Chardin, while the human feeling is perhaps even more intense, for Chardin is XVIII century, and Le Nain is nearer the Middle Ages.

The larger pictures were due to the brush of Mathieu Le Nain. The "Backgammon Players," discovered by M. Louis Samson in Italy and which he has just sold to the Louvre Museum, is a picture of real magnificence and which it may be authorized to prefer to Hals. The typical Le Nain note, an indescribable simplicity and directness in the composition, and splendor of color, is struck in another picture by the same brother entitled "Le Jardinier." It shows a lady with her children in the kitchen, whether she seems to have come to allot the day's tasks to the maids, accepting some little flower, the product perhaps of her own sowing, perhaps the first of the season, handed to her by the gardener with a charmingly shy and respectful gesture and who is dressed in a coat in the Le Nain red which is as characteristic of them as the Vermeer blue is to Vermeer.

A great knack in the lighting, as also in the refined color-scheme, characterizes an outdoor scene by Le Nain showing some little, long-petticoated girls, grouped under a tree round their dancing master. A passerby in the distance, painted in subtle grisaille, turns to look at the pretty scene. This side figure is a feature in Mathieu's pictures. Acquaintance with it may furnish a key to hidden works by these not prolific artists. We find another, a man warming his hands at a fire on the hearth in the magnificent painting in strong chiaroscuro (but without black or bitumen) called "Le Corps de Garde" which it may be permitted to prefer to the more celebrated Franz Hals.

The exhibition, held in favor of a charitable fund, was organized by M. Louis Samson, aided by M. Jamot of the Louvre, in his gallery at 61 Avenue Emmanuel III.

—Muriel Ciolkowska.

### Baker Landscape for a College

RICHMOND, Ind.—"September Shadows," a landscape by George H. Baker, of this city, has been purchased by the Friends of Earlham College for that institution. It will be hung in the Earlham library building.

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## An Announcement

An attractive catalog is just out of press of the Raffy Collection of Art. This catalog is of general interest, contains profuse illustrations in half-tones and describes at length these beautiful objects which are all of decorative value to enrich your home or of special value for your collection. European textiles; Oriental embroideries, brocades and rugs; Roman glass; decorative jars; Persian paintings and lacquers; Rhages and Koubatcha potteries; armors, curios and ornaments are included and will be sold by auction March 1, 2 and 3. The exhibition is to begin Monday, Feb. 26 until the days of sale. Send for this interesting and valuable catalog; it will be mailed to you upon receipt of one half dollar. Clarke Galleries, 42-44 East 58th St., New York.

## THE ART NEWS

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Manager - S. W. FRANKEL  
Advertising Manager C. A. BENSON  
Peyton Boswell, Pres.; S. W. Frankel, Treas.;  
C. A. Benson, Secretary.  
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## THE ART NEWS

This publication henceforth will be known as THE ART NEWS. Readers will notice the change on the first page of this issue, and the addition of the sub-title, *An International Newspaper of Art*. This is more in keeping with the world wide scope of the periodical.

THE ART NEWS is no less American than it ever was. It is a newspaper of the world's art published primarily for Americans. But, because it stands unique, its circulation has gradually extended all over the world (it has readers in such far away places as Siam, India, China, Japan, Chile, Australia and South Africa), and it has come to be regarded as the only source from which universal art news may be obtained. The simplified name will be more descriptive of its character.

## THANKS, CARNARVON!

When the cables first brought news to America of the finding of King Tutankh-Amen's tomb by Lord Carnarvon, the editor of this newspaper sent a message to the editorial representative in London of THE ART NEWS and *International Studio*, asking her to obtain as soon as possible photographs of the important objects in the tomb for use in these two publications.

Our representative now writes: "Although Lady Carnarvon promised me that I should have copies of the Luxor photographs as soon as they were received over here, I am now told that she is unable to carry out this promise."

The reason is that "exclusive rights" to photographs have been disposed of, for a sum of money, to a London newspaper, which, in turn, has farmed out those "exclusive rights" so far as America is concerned to a New York newspaper. This estops publication of these photographs by art periodicals unless "consent" is obtained from the monopolies controlling them. So far as THE ART NEWS and *International Studio* are concerned, there will be no seeking of this "consent." We are against such practices on principle, and both publications will somehow get along without Tutankh-Amen photographs.

Any archeologist who disposes of "exclusive rights" in the presentation of photographs of his discoveries, which are supposed to have been made for the benefit of the whole world, ought to be ashamed of himself. Any newspaper which is a party to such transaction ought to be ashamed of itself. The whole thing is a scandal.

Europeans are fond of scorning the "commercialism" of America. But America has never sought to exact pay for the presentation in newspapers and periodicals of objects of art. American museums frown on the copyrighting photog-

rapher. Artists who exhibit at the National Academy do not turn over their "rights" to a photographer who extorts a "publication fee" from the press. The copyright privilege regarding works of art is used in America for protection but not for exploitation.

The Egyptian government is said to be greatly exercised at the disgraceful conduct of the monopolists at the tomb of Tutankh-Amen. And rightly so. It is an offense dangerously close to vandalism.

## ART FORGERIES

Under the heading "A Word for Forgeries," the London *Times* recently practically took the attitude of condoning such things, specifically when concerned with art objects of every and any kind. The note of this editorial was sounded completely in the opening paragraph, which states:

"A famous art dealer of Paris was quoted not long since as declaring that ninety per cent. of Tanagra statuettes are forgeries—in the Metropolitan Museum at New York there is a whole case of them mournfully labelled as such; and they are not the only things that are forged. Indeed, there is said to be a painter now living in Rome who boasts that every National Gallery in Europe contains a picture by, though not attributed to, him. His trade is nefarious, of course, but he must get some ironic satisfaction from it; and forging a work of art is not like forging a cheque. No one is on his guard about the signature of a cheque; but the buyer of a work of art which professes to be old must always contemplate the possibility that it is not, and when he buys it, he stakes his own discernment on its genuineness. Often, too, he buys it because he thinks he is getting it below its value; it is a game of wits between him and the forger, and the forger wins because of his victim's conceit. In fact, there would be few forgers if there were not many people who think that they know more about works of art than they do know. The forger pits his skill against their knowledge or ignorance; and often he wins. He is not an honest man, but there is a kind of romance about his dishonesty, as well as a kind of humor; and often, no doubt, he takes a pride in his skill. Indeed, the craft needs so much skill, and its wages are so precarious that it could hardly be practised as much as it is if it had not other attractions besides that of gain. The noblest forgers probably forge for the love of it, and would rather be paid the same sum for a forgery than for a work sold under their own names. The greatest compliment you can pay them is to take their art for someone else's; and it is not their fault that the compliment must always be involuntary."

The *Times* editorial then gives the following advice to collectors, closing with the curious ethical opinion that both parties to the sale and purchase of an art forgery are "pleased" and that there "is no need for anyone else to preach a sermon about it." This portion of the editorial reads, in part:

"There is no sure way by which a collector can secure himself against forgeries; but the surest is never to buy a thing unless he really likes it, never to buy it because it looks old to him, or in a certain style, or because he thinks he is getting it below its value. . . . There is no need for the private collector to do penance like the Metropolitan Museum and tell the bitter truth on a label about his purchases, either to himself or to anyone else."

The *Burlington Magazine* devotes a two-page editorial in its February issue to the remarks of the *Times*, its moral being that "the arguments of the *Times* in favor of the art forger will not do." After reviewing the introductory remarks of the *Times* with its condonation of the art forger and its parallel regarding the forging of a check, the *Burlington Magazine* says:

"Now, we submit that all those arguments apply to forging in general, not only to forging works of art. We do see that there is a difference between forging a cheque and forging a picture or a sculpture. . . . There is nothing necessarily dishonest in the craftsman who imitates a Rubens or a mediaeval manuscript or half-a-crown. He is just a nuisance. But when he or his agent attempts to pass it off for its

better, the offense is of a different order.

"The arguments of the *Times* in favor of the art forger will not do. They could be used to condone any kind of forging and most kinds of crime. . . . It is hard to believe that the *Times* would write in such a vein of the forgery of anything else but a work of art, of anything regarded as having what is called 'real value,' like carrots or pig-iron or oil. The argument would be just as unsatisfactory from our point of view and would be intolerable from that habitual to the *Times*."

The *Burlington Magazine* continues, discussing the point in the matter where an art dealer may have a relation with a forgery:

"To come to what really takes place in the case of spurious works of art, the forger seldom, as we believe, deceives the buyer of his wares. He sells them for what they are to a smart dealer, and the price is fixed, like that of other goods, according to the demand the dealer finds or can create for them. The forger is perfectly aware that the next transaction will be the dealer's disposing of them, no doubt in a most romantic and humorous way, but in any case at many times their actual value, to a trusting member of the public who may or may not, according to circumstances, deserve all he gets or fails to get. Nor is there any sense in scoffing, as a matter of course, at the victim. It is a perfectly legitimate thing from every point of view for a cultivated person to wish to acquire an example of say a great painter's work which as yet he has not studied with sufficient closeness to appraise properly. His desire to do so may be the very reason for his desire to live with it. And he has a perfect right to expect that a reputable dealer who knows how to describe the goods he has in stock will not tell him a lie. An ignorant dealer, even where exact knowledge is so rare, he may have a right to despise, a cheat he certainly has a right to condemn and, if he can, to punish. The collector has been led to depend on the integrity of certain houses, while in other houses the understanding is that he has to keep his eyes open and take his chance of a lucky or an unlucky purchase. The scale of charges is based on that understanding, the client paying for knowledge as in other professions. In both cases the business may be, and often is, perfectly straightforward. But a dealer of the second class has no moral right to pose as a member of the first. If he does so he pockets money that he has not earned, and ultimately destroys the collector's confidence not only in himself but in his honest brethren.

"The *Times* goes on to say that the surest way to safeguard yourself against fakes is to trust your taste. Well, that depends on your taste. How many earnest souls have come to grief along the course of that lonely road! . . .

However, though the sense of taste is admittedly the first and the last test of quality, collectors may and do acquire works of art on other bases: for instance, as rarities or as historical or biographical documents. They will never acquire the best art in that way alone, but the method is for all that an interesting and useful one. It is mainly in this sphere that scholarship exerts its profoundest influence. It is sufficiently strange to find the *Times* dipping its white fingers in the heresy that taste alone matters, but it is both strange and alarming to find it laying down as a corollary that scholarship does not matter. . . ."

## Chicago Institute Receives \$130,000 from Robert Allerton

CHICAGO—A gift of \$130,000 from Robert Allerton is announced by the Art Institute. Mr. Allerton is a trustee of the Institute. Another gift of \$15,000 has been made by Mrs. Annie S. Coburn to establish a fund in memory of Lewis Larned Coburn and Annie S. Coburn.

From Miss Kate S. Buckingham have come gifts of three Gothic windows for the new Gothic room, "Portrait of a Man," a painting by Nicholas Maes, and a medallion and coat of arms of Pope Leo X, all valued at \$16,000. Martin A. Ryerson has presented thirty-six valuable prints.

## Frescoes Are Found in Pompeii

ROME—White fresco paintings on a lilac-colored ground, illustrating scenes from "The Iliad," have just been discovered at Pompeii.

## SOVIETS SEIZE ALL CHURCH ART WORKS

(Continued from page 1)

decides whether they will be melted, or assigned to a museum, or sold. To the "Kreml," that section of Moscow surrounded by walls and ramparts and where the formerly imperial palaces are situated, belong more than twenty churches and chapels, among which the three so-called churches of the Czar are the most prominent: the Uspenski Cathedral, the coronation church of the Romanoffs; the Archangels' Cathedral, holding the imperial tombs, and the Blagovjeschtschenski Cathedral, where members of the Imperial family were baptised and married. They are now locked up like all the others in the "Kreml," for services are no longer held here.

Bare of their gorgeous draperies and hangings, sacramental vessels and icons, they show strikingly the fundamental changes that have taken place. Twelve thousand pounds of silver, countless precious stones and eighty pounds of gold were obtained from the churches of the "Kreml" alone. The famous gold-chased doors of the Blagovjeschtschenski Cathedral could not be removed, nor could the silver chandelier, one thousand pounds in weight, of the Archangels' Cathedral.

The icons have been united in two rooms and carefully cleaned from the layer of dirt and overpainted surface that had hidden the metal leaves with which more pious centuries had covered their venerated images, with the exception of face and hands. Those from the churches of the Czar date from the XIVth and XVth centuries and prove to be, after restoration, of an extraordinary beauty in color and of great originality of design. Rublow and Uschakow, their designers, are worthy to be placed on a par with the best artists of the Middle Ages.

In Moscow, the center of the Soviet government, it was possible to choose carefully among the objects, sparing those of historic and artistic value, a fact that must be emphasized. But in other parts of the immense empire the lack of men sufficiently trained in art matters caused many a loss of valuable objects. The magnificent doors of an altar shrine in the Kasan Cathedral in Petrograd were among the sacrifices to the sudden outburst of anti-religious feelings. Two thousand pounds of silver were in these doors, and only a few pieces were saved, which are now in the Hermitage.

Nevertheless it is taken for granted that the efforts of the minister for public instruction, Lunatscharski, are dictated by a deep sense of responsibility and the sincere wish for the saving of thousands of lives.

—F. T.

## STUDIO NOTES

Horatio Walker, whose studio is at Ile d'Orleans, Canada, is in New York for a short visit.

From William Ritschel's exhibition at the Milch Galleries seventeen pictures were sold. He will return to Tahiti in April and will later visit the East Indies.

Willard Metcalf is going to Vermont to paint snow scenes.

Mr. and Mrs. Alberto Buccini gave a reception at their studio on Feb. 11 at which there were many prominent guests.

Frederick K. Detwiller has just finished a large picture of New York, showing the snow-covered city at midnight, which he calls "Temples of God and Gold." He is preparing a one-man show at the Ainslie Galleries in March.

Jane Peterson's exhibition which closed on February 12th was a great success. Seventy-five sales were made, mostly to people who had never bought pictures before.

Two paintings of Venetian scenes by Charles G. Muller have been purchased by Mrs. Hudson Maxim for her home at Lake Hopatcong, N. J.

The Folsom Galleries have a few open dates and would be glad to consider applications for exhibitions.

Two water colors by Charles P. Gruppe were sold from an exhibit in the Leicester Galleries, Trafalgar Square, London.

Kimon Nicolaides, vice president of the Art Students League of New York, who is now in Paris, will exhibit there this spring a collection of his recent paintings and composition drawings.

Maurice Braun's paintings are now being exhibited in Dallas, Texas, under the auspices of the Art Association of that city, and at the Wetzel Galleries, Tulsa, Okla. At his recent show in Oklahoma City seven pictures were sold. He is now in Norwalk, Conn., preparing for an exhibition to be held in the near future in New York.

Ernest P. Thurn, who has been for the last year painting in the vicinity of Munich, has returned to Bavaria after a visit to Paris.

Walter Gay, the American painter, is conducting an exposition of his work

JOSEPH R. DE CAMP,  
PAINTER, IS DEAD

Passes Away in a Florida Town—  
His Pictures Include Duveneck's  
Portrait in Cincinnati Museum

Joseph R. De Camp, portrait and figure painter, died at Boca Grande, Fla., on Feb. 11.

He was born in Cincinnati Nov. 5, 1858. He studied with Frank Duveneck at the Cincinnati Academy and later studied at the Munich Royal Academy. He had lived at Medford, Mass., for many years, his studio being in Boston, where he was an instructor at the school of the Boston Museum of Fine Arts. He had a summer home at North Haven, Maine.

He was a member of the National Association of Portrait Painters, the National Institute of Arts and Letters, the Boston Guild of Artists, and the Philadelphia Art Club, and had been one of the prominent members of the old Ten American Painters. He won the first prize, City Hall decorative competition, Philadelphia; the Temple gold medal, 1899; an honorable mention at the Paris Exposition, 1900; a gold medal, St. Louis Exposition, 1904; the second Clark prize, Corcoran Art Gallery, 1909; the Beck medal, 1912; a gold medal, Philadelphia Art Club, 1915; and the Lippincott prize in 1920.

He is represented in the permanent collections of the Wistach Gallery by "The New Gown," in the Cincinnati Museum by "Woman Drying Her Hair" and "Frank Duveneck," in the Boston Museum by "The Guitar Player," in the Worcester Museum by "Sally" and "Daniel Merriman," and in the Pennsylvania Academy by "Dr. Horace Howard Furness" and "Little Hotel."

## WILLIAM T. BRUNDAGE

William Tyson Brundage, wood engraver and painter, died in his home, 311 Decatur St., Brooklyn, on Feb. 6 following an attack of apoplexy. Mr. Brundage was born in New York City in 1849. As a wood engraver he made several illustrations for Bryant's "Illustrated America" but abandoned this work for marine painting. His vessels always showed his nautical knowledge in their hulls, rigging and sails. Mr. Brundage was one of the earliest members of the Salmagundi Club, and one of his pictures was in the last auction sale. He is survived by his wife, Frances Brundage, also an artist.

which is being held from Feb. 8 to 22 in M. Charpentier's hotel, 76 rue du Faubourg-Saint-Honoré, Paris.

Guy Wiggins' studio in Lyme, Conn., was destroyed by fire. The pictures to be displayed at the Milch Galleries in March were saved but everything else was destroyed, including the painting shown at last spring's Academy exhibition. No insurance was carried.

Howard Leigh, formerly of Richmond, Ind., who has a studio in Berlin, is on a two-months' sketching trip through the cathedral towns of France with Dan Kirkhoff, architect, of Santa Barbara.

Two of Kenneth Hartwell's water colors, "Palazzo Corraia" and "Beyond the Rialto," have been invited to the third International exhibition of Water Colors at the Chicago Institute. Mr. Hartwell is now giving a one-man show at the galleries of the Society of American Fakirs.

Gleb Derujinsky, the Russian sculptor, will give an illustrated lecture to the members of the National Association of Women Painters and Sculptors and their guests at the National Arts Club, 119 East 19th St., on Feb. 27 at 8.30 P. M.

## Salmagundi Club to Sell Mugs

The annual library dinner of the Salmagundi Club will take place in the club house on the night of Feb. 16, to be followed by the auction sale of twenty-four mugs painted by club members. The mugs are the work of Carlsen, Davis, Thompson, Powell, Dixon, Tyler, Crowley, Noble, Holmes, Cadby, Bull, Busey, Chapman, Rungius, Waltman, Boog, Sichel, Hazell, Perry, Wright, Meyer, Covey, Desch and Williams. This dinner, the twenty-second annual affair of its kind, was planned by the late J. Sanford Saltus. The proceeds of the sale will be devoted to the improvement of the club library.

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*Providence Acquires Beautiful Old Ivory*

"VISIT OF THE WISE MEN"

DETAIL FROM DIPTYCH

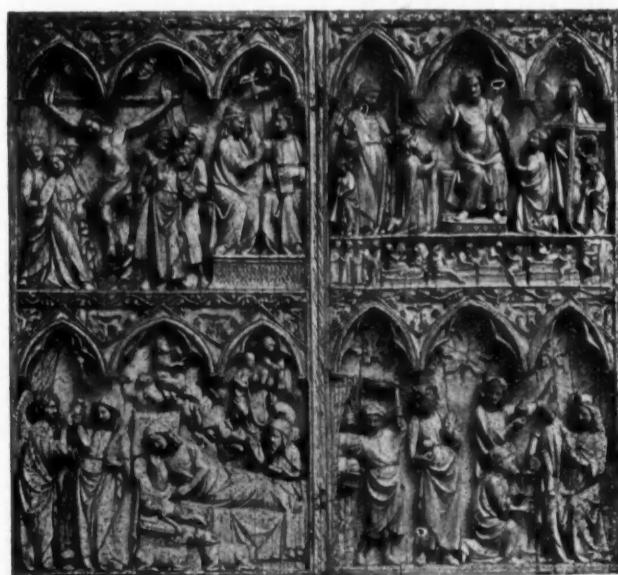
The Rhode Island School of Design at Providence has acquired for its permanent collections in the museum of the institution a XIIIth century ivory devotional diptych which, a writer in the bulletin of the school declares, has no equal in any of the public collections of America in expression of beauty. It is of French origin but neither its precise source is known nor is the identity of its owners previous to its discovery in the Alrid Maudsley collection in England last year.

A summary of the life of Christ is presented in the four panels of this diptych with the naïve touches inseparable from Gothic art. In the lower panel at the left is the Annunciation and the birth of the Christ child; the lower right panel shows the Adoration of the Magi (which is reproduced herewith in detail); the upper left panel illustrates the Crucifixion and the Coronation of the Virgin; while the upper right panel has the Last Judgment, below which, in a narrow strip, is the Resurrection of the Dead and the Reception into Heaven and Hell of Mankind. In the group showing the visit of the Wise Men there is a characteristic touch of Gothic naïvete in the figure of the servant at the left with his whip leading the mules through a gate. Although the reproduction is on too small a scale to show it, there is considerable detail in

the narrow strip beneath the Last Judgment.

The use of these two-leaved tablets dates from classical times when they were actually employed in writing and were bestowed as gifts on public officials. But in the Gothic period to which this diptych belongs these ivory tablets were used in connection with the religious needs of the day which called for small portable shrines or altars for use either in the castle, in private chapel, or on long journeys. For this purpose no material was better adapted for the necessary sculpture than ivory. It was semi-precious, pure and white in color, admitted of the most delicate carvings, and could have the details colored. The flat smooth backs, when the shrine was closed, protected to some degree the delicate carvings.

It is a part of the historical importance of an ivory carving like this that it preserves medieval sculpture in a much finer condition than do most of the carvings in stone, many of which come down to us in a battered condition. From the middle of the IVth century to the end of the XVIth century the carving of these ivories paralleled the development of the art of sculpture so that, as a general rule, an ivory like this diptych is a perfect example of the sculptural art of its particular period.



IVORY DEVOTIONAL DIPTYCH FRENCH XIII CENTURY

**Dayton**

There has been on exhibition at the Dayton Museum of Arts, a collection of paintings by contemporary Americans brought from the Ferargil Galleries in New York by Oswald Yorke. It included Jonas Lie's "Sunlit Shore," a head of a negro boy by Robert Henri, "Monte-

"lucia" by George Inness, Karl Anderson's "Apple Gatherers," which was reproduced in *International Studio*; John H. Twachtman's "Sand Dunes," landscape by Charles Warren Eaton, Daniel Garber's "The Orchard Hill," Emil Carlsen's "Blue and White," Arthur B. Davies' "The Rout of Autumn," and John F. Folinsbee's "Second Birthday."

**PARIS**

An exhibition of Belgian art from the XIVth to the XIXth centuries will be the art feature of the season in Paris this spring. The Saint Bavon polyptych by Hubert and Jan Van Eyck will be the dominating attraction, firstly because it has never been seen in Paris, secondly because its constituent panels have been brought together subsequent to the war, in virtue of claims made by the Belgian government on the German for the restitution of the parts which were in the Kaiser Friedrich Museum of Berlin. This work is one of the great masterpieces of the world. There will also be shown works of Memling, Gerard David, Van der Weyden, Quentin Matsys and Mabuse, as well as those of Rubens, Van Dyck, Jordaens and Teniers. A modern section will comprise Leopold and Joseph Stevens, Laermans, Henry de Groux, Constantin Meunier and others. The transition of old Flemish art from mysticism to realism, and the combination of the two characteristics in the modern schools will thus be interestingly demonstrated.

According to stipulations in the will of the late Baroness Salomon de Rothschild the curators of the Louvre were free to make their own selection from among her collections. Until recently their choice had not been made known. It has settled, as now transpires, on the following items: A small portrait by Rembrandt, a landscape by Théodore Rousseau, four fine pieces of XVIIth century French furniture, a set of painted Limoges enamels, six Hispano-Moresque dishes from Valencia, three mosque lamps in enameled glass-ware from Damascus and Asia Minor, some Sèvres porcelain, a set of boxes adorned with miniatures of great beauty, a Vincennes clock, a bronze by Riccio and a set of extremely rare specimens of Italian ware, including a ewer in Medicis porcelain, and six enameled XVIth century Venetian glasses in which the Louvre was wanting. The collections are being shown temporarily in their ensemble prior to distribution in their respective departments.

The following have been elected members for a period of three years of the Société Nationale des Beaux Arts Council of administration: MM. J. Beltrand, Bourdelle, Charlot, Cottet, Damousseau, Despiau, Flandrin, Fix-Masseau, Guillemonat, Halou, Karbowsky, Laprade, Lebasque, Le Sidaner, Ménard, Montenard and Renouard. The 1923 bureaux comprises: MM. Bartholomé as president; J. Béraud, vice-president; R. X. Prinet and F. Aubert, secretaries; G. Picard, treasurer; Aman-Jean, J. Desbois, Pannemaker, Genuys, A. Delaherche, presidents of departments.

MM. Sabatté, Ségoftin and Gorguet have been elected presidents and vice-presidents of the Société Libre d'Artistes Français. This society has also decided upon a congress to be held as early as possible, for the defence of the interests of artists, to which will be invited delegates from the government and press. The topics for debate will include the attribution of the Grand Palais to artists only, the fine art budget, the museums, the copyright laws, exhibitions abroad and the housing and studio problems.

An exhibition of miniatures, from the private collection of M. Paul Samson, which will include the works of Hall, Dumont and others, will be one of the events of the season.

A painting by Mathieu Le Nain: "Les Joueurs de Tric-Trac" from the gallery of Count Louis de Seyssel, an heirloom of Count Ottone Ponte di Scarnafago, Sardinian ambassador in Paris in the XVIIth century, found in Italy by Louis Samson, has been bought by the Louvre. The picture is 90 centimetres high by 20 in breadth. It shows two gentlemen, in the costume of the time of Louis XIII, playing at backgammon, one of whom is thought to be the painter. A third is looking on while two servants stand in attendance. The wonderful red which was this artist's secret, something of the equivalent of Vermeer's blue, is featured in this very fine, extremely complete picture.

A charming and novel idea was carried out at a gala given in M. Jean Charpentier's mansion at 76 Faubourg Saint Honoré, in connection with the benefit exhibition of pictures representing Music and Dance. It consisted in the stage-presentation of gouache by Lavrince, the XVIIth century French artist, entitled "L'Assemblée au Concert," portraying Queen Marie-Antoinette, the Princesse de Lamballe, the Marquise de Polignac, the Comte d'Artois and others. These figures had been personified by leading French stage-stars like Mmes. Cécile Sorel, Marie Leconte, Edmée Favart and Roger Gaillard. The music, furnished by old instruments from loans to the exhibition, played tunes by Gluck and Mozart and accompanied verse written for the circumstance.

—Muriel Ciolkowska.

**LONDON**

What is perhaps the most important Bacon manuscript ever offered for sale is now to be seen at 59 High Holborn where Messrs. Myers, who specialize in manuscripts, rare books and autograph letters, are showing among other interesting items three fine illuminated manuscript horae executed in 1526 by Walter Cromer, the physician to Henry VIII. In the catalogue issued by this firm, a reduced facsimile of a page of the Bacon manuscript is given showing that, unlike the register book of letters, belonging to the British Museum, this is no mere draft but a finished MS. written in a hand contemporary with Bacon's day and in fact identifiable. This "North" manuscript was one of the heirlooms of the Norths at Wroxton and was probably acquired by the famous Dudley, third Lord North (1581-1666). In addition to a number of important letters, it contains a large armorial bookplate of William, Lord North, dated 1703.

One hesitates to call the number of red "sold" labels, attached to the works of Augustus John (exhibited at the Independent Gallery, 7 a Grafton Street, W.), surprising, for it is a recognized fact that however quiet the times, money never fails to be forthcoming for anything that is really of the first merit. This private collection emanates from New York and it is an open secret that the pictures are the property of Mr. John Quinn, the attorney, who evidently acquired them while the artist was at his best period. The canvases, which are small in size as compared with much of the artist's later work, are of a quality which we look for in vain from his brush of today, since they possess a depth and breadth which have, alas, given place too often of late to a mere superficiality. One of the most masterly of the portraits, is the head of Mrs. John, a study in which boldness of technique is combined with a curious subtlety of characterization. The "Head of a Boy" is drawn with a sureness that is remarkable. Good too are a number of pictures depicting figures seen against the clear light of the seashore and hillside. About the exhibition as a whole there is a vitality and spontaneity that leave one refreshed rather than wearied.

The newest addition to London's galleries is that known as "The Three Shields" and established at Kensington at 8 Holland St., W. This will specialize in decorations of all kinds, from prints and drawings to lettering and illumination, and designs for commercial purposes. There is plenty of room for an enterprise of this sort at the present time, when considerable impetus has already been given to the improvement of this side of artistic endeavor.

Following on the retirement of Mr. Eugene Cremetti, the McLean Gallery in Haymarket is holding a final exhibition of paintings and drawings, with which will be included many original etchings, mezzotints in monochrome and color, proof engravings and photogravures. In the circumstances these will be dispersed at specially advantageous figures of which no doubt professional and private purchasers will gladly avail themselves. It is understood that Mr. Paul Cremetti, son of the former proprietor, will continue to trade under the name of Thomas McLean, but the address at which he will establish his gallery has not yet been decided upon. The lifelong experience of his father will, of course, be placed at the service of the new venture.

A small selection of the series of portfolios formed by Mr. J. Starkie Gardner is now on view at the Bromhead, Cutts Galleries, Cork St. Originally designed as an aid to design in metal work, this collection of documents, illustrative of art history from ancient to modern times, is unique in its character. The portfolios contain over 42,000 illustrations and some 11,000 drawings, all assembled with a rare appreciation of the significant in art.

England has at last awakened to the fact that her coinage is remarkably ugly and quite unworthy of her traditions. The fault seems to originate in the fact that the work of designing the coins has been given to sculptors instead of to die engravers, and that the designs are reduced from a large scale instead of being originally conceived in miniature form. Here is a big opportunity for the accomplished metalworker to offer suitable and at the same time beautiful designs which shall relieve our coins of the stigma under which they now labor. A Britannia who really looked as if she were capable of ruling the waves would be most welcome on our silver. —L. G.-S.

**Pittsburgh**

George W. Bellows, who carried away first prize at the last International for his painting, "Eleanor, Jean and Anna," will have a special exhibition of his works at the Carnegie Institute running from Feb. 26 to March 31. It will include oil paintings, drawings and lithographs. His well-known painting, "The Execution of Edith Cavell," about forty other paintings and a like number of drawings and lithographs will be shown.

**C. W. KRAUSHAAR****ART GALLERIES**

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2

**PAINTINGS****ETCHINGS**

and

**BRONZES**

by

**Modern Masters**

of

**American and European Art****CHICAGO**

An invitation has come from the Swedish Government through Minister Wallenberg at Washington to the eleventh annual exhibition of paintings by Swedish American artists at the Swedish Club, this city, for a representation of artists at the tercentenary exhibition at Gothenburg, Sweden, beginning May 8. Charles S. Peterson, chairman of American Art for Gothenburg, has selected sixty paintings in Chicago, to which will be added forty selected by the Scandinavian Foundation in New York. The collection will go abroad as soon as it can be sent, the shipment from Chicago starting on Feb. 15.

The Society of Swedish American Painters in Chicago consists of about 200 men and women, including John F. Carlson, Birger Sandzen, Olaf Grafstrom, Carl Ringius, Carl G. T. Olson, Christian von Schneidau, and others in various parts of the country. At the present exhibition Henry Reuterdal won the first prize, \$100, for a group of paintings; Charles Hallberg, marine painter, second, \$50, for "Home-Bound"; J. Olaf Olson, first prize for water color, and Agnes Frome, first prize for sculpture. Leon Lundmark and Thomas Hall had honorable mention.

An exhibition of advertising art in the Carson Pirie Scott Galleries under the auspices of the Association of Arts and Industries has aroused much interest. McClelland Barclay, Gerald Pagewood and Frank H. Young arranged the collection and Mr. Barclay was here on Feb. 5 at a dinner at which artists and officers of the industries heard an address by James W. Young, of the J. Walter Thompson Company, and another by Oliver Dennett Grover.

Paintings of Venice by J. F. Bouchor, who won fame in the United States with paintings done in the war zone, are shown in the galleries of Marshall Field & Co.

M. O'Brien & Son's collection of portraits by English masters and others announced for mid-February includes Lely's "Queen Henrietta Maria," Romney's "Portrait of an Artist" and Hopper's "Miss Roden."

In the Carson Pirie Scott Galleries twenty landscapes by Hugh H. Breckinridge are shown. A dramatic work by Walter Ufer is hung in the same galleries.

—Lena M. McCauley.

**Duluth, Minn.**

The Fine Arts Academy has opened in temporary quarters in West Superior St., and it is planned to erect a suitable building in the spring. The head of the faculty is Knut Heldner, and his assistant will be Mrs. Rae Reathel McFadden.

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## MUNICH

Art continues to inhabit Munich in spite of the deluge. With the dollar at 24,000, prices sailing correspondingly skywards, and no more German coal in prospect, now that the French have occupied the Ruhr, Munich artists still miraculously contrive to live in studios, buy canvas and color, and paint pictures. Present conditions here for artists would long since have discouraged the inhabitants of any less art-infatuated city in the world.

There are, to be sure, always the great ones of another generation, the artists who arrived in the fat years before the war. Stuck, Putz, Erler, Diez, Habermann, with their confreres, who continue to produce from the security of their well-fortified names and fortunes. Mere names, indeed, they are now on the clouded Munich horizon, for these almost legendary figures from a happier epoch produce almost wholly for a regular and chiefly foreign clientele, sell their work directly from the studio, and seldom or never exhibit in Munich. But for the younger artist with an unmade or insecure reputation and no assured income, the outlook is considerably darker than hopeless. Most of the younger artists who have not emigrated to New York, or gone into the mines and factories to earn a living wage, are confronted with the necessity of supporting existence on a diet of rice, very little flavored with hope, and of working all too often in unheated studios. It is the purest artist type which too often is totally unable to adjust itself, and so there are numbers of very genuine artists in this art-infested city, living a life in frigid garrets which makes Marcel's and Julien's existence as depicted in Puccini's opera last week seem a dream of opulence and luxury.

The Thannhauser Gallery has just put on a comprehensive exhibition of the work of Max Liebermann, Germany's most successful exponent of the Impressionist tradition. His work, which once seemed so daring and raw, now appears placid and even mellow. By comparison with the work of such an artist as Derain, a showing of whose oils, water colors and drawings occupied the same gallery just previously, the arresting similitude to life in Liebermann's work is seen to be chiefly a ripple, albeit a brave one, upon the surface. The "Portrait of an Italian Woman" by Derain was among the master's best-known and most important canvases.

In comparison with such classical, calm and large-spirited certainty as this of Derain's, the work of the Expressionists, as seen at the Goltz Gallery in the second section of the retrospective exhibition, "Ten Years of Modern Art in Munich," seems, in spite of the wild clamor and protest of its color and line, feeble and impalpable. One is almost convinced perhaps by the protestations of the Expressionists until one chances suddenly upon a tiny canvas by Picasso. Instantly the shouting and the tumult die, and one hears only the still, small voice that genuine art has always had. So it was in the Salon d'Automne in Paris when we came upon the two small canvases by Matisse. The lovely small Picasso is a puzzling but utterly right and satisfying complication of fascinating shapes conceived within a narrow gamut of quiet tans, grays and blacks. In the same spirit, but less distinguished, were the canvases of Gris and Bracque. Franz Marc, one of the few real geniuses of the Expressionist movement in Germany has ever produced—killed, alas, in the war—is represented here with an early and totally unimportant work. Archipenko has a rare and delicate "Man in Bronze." Kandinsky still fights bravely his lone fight for free and utter fantasy, long since won, perchance, so far as he alone is concerned. He shows here a large and splendidly colored improvisation, very light-hearted in line and color, a panel such as might well grace the walls of some celestial music-room, where time and space and corporeal matter are no more, and only heavenly-harmony prevails. Other work of interest was by Eberz, Moll, Nolde and Jawlensky.

—Jean Paul Slusser.

## Columbus

At the thirteenth annual exhibition of the Columbus Art League in the Gallery of Fine Arts the first prize, \$200, for the most meritorious work by a member, went to Walter B. O. Frank for "The Railroad Yard"; second prize, \$150, to Alice Schille for "Priscilla"; the Robert F. Wolf prize of \$100 for the best water color, to Ray Kinsman Waters for "The End of the Day"; honorable mentions to Nellie E. Ziegler for "The White Sycamore," to Amelia Ludwig for "A Study" and to August F. Lundberg for "Sugar Creek in Winter." Eugene Speicher was the judge.

Two paintings by Alexander Bower have been sold from the Z. L. White Galleries. "Afternoon Light" was purchased by P. W. Flateau and "The Dark Cove" by Colonel Edward Orton.

—H. Kirkpatrick.

## SAN FRANCISCO

The present parlous situation as to art as it exists in San Francisco is clearly indicated in the present exhibition at the Bohemian Club. Several of the prominent exhibitors of previous years—men such as Francis McComas, Arthur Matthews and Maynard Dixon—are notable by their absence.

Yet the exhibition is not without a distinct note of promise. There are new names. There is a breaking away from the dull depression of color which has characterized the showings of the past few years. There is little of the ultra-freakish. It is, in short, a recognition of the fact that the "man in the street" is not interested in matter which is beyond his comprehension, that he will not buy a picture simply because a coterie of artists labels it high art.

That he will buy the picture which pleases him is evidenced by the sale on the opening day of three out of the four pictures shown by Will Sparks. Sparks is of the older school. His canvases have had but half-hearted recognition from the San Francisco Modernists.

This year the rooms have been crowded. Matteo Sandona's portraits receive popular approval. A small dry point, "Mother and Child," is one of the finest things shown. A large oil "Nursing Mother," has hung in other exhibitions. Spencer Macky is represented by two portraits very well done, particularly that of David Starr Jordan, now owned by Stanford University. John Willard Clawson has a group of three which strike a livelier note. Clark Hobart shows two: the portrait of Gottardo Piazzoni, owned by the San Francisco Museum of Art, and "Gertrude." Now the latter canvas, though small, is the best thing Hobart has shown for many a month: a child face, wonderfully expressive and alive, with a background of sunlight on brilliantly colored fruits and flowers. His "Piazzoni," however, I have never been able to grasp. He is also showing two landscapes.

Frank Van Sloun is represented by an interesting contrast in two oils hung side by side. "An Idyll" is a glowing canvas of forest and sunlight and figure, handled in the manner of the older school. "Silver Haze" is a lyrical thing of cool greens and silver, delicate and ethereal. Gottardo Piazzoni's "Angel Island" is very pleasing. He is not as happy in his "Summer." He is again redeemed, however, in a triptych of his from the collection of Daniel Ryan.

Ferdinand Burgdorff shows six typical California paintings, all remarkably well done. "Golden Fog" is one of the outstanding notes of the gallery. Others showing are Arthur Beckwith, A. W. Best, Ray Boynton, Arthur Cahill, Ray F. Coyle, M. Earl Cummings, Harry Stuart Fonda, John M. Gamble, Charles H. Grant, Percy Gray, Chris Jorgensen, C. Chapel Judson, L. P. Latimer, J. J. Mora, Perham W. Nahl, Haig Patigian, Frank M. Pebbles, Charles Rollo Peters, A. P. Proctor, C. D. Robinson, John A. Stanton, James G. Swinnerton, Marcy Woods and C. J. Dickman.

At the San Francisco Museum of Art, in the Palace of Fine Arts, are three exhibitions: the Dutch graphics, with more than 300 etchings; the "Selected Work by Western Painters," a traveling exhibit, and the exhibition of War Portraits painted by eminent American artists for presentation to the National Portrait Gallery at Washington.

As regards the "Western Painters" one cannot help but wonder whose word prevailed in the "selection"—so many names are absent from the list, names which one expects to see in any really representative showing of Western art. It is interesting to see graphically illustrated the influence of artist upon artist. It is easy to pick from the exhibit those canvases produced under the influence of the southern California group. It is not altogether, of course, the influence of the artists upon each other which produces this likeness; the warmer coloring of the south has much to do with it. There is this difference between these groups of artists also: Those of San Francisco are increasingly provincial, a law unto themselves. The painters of the South are more national—perhaps more international—in their viewpoint; and that they must be to attain to national recognition. Among those painters of southern California whose work is included are Mabel Alvarez, Dana Bartlett, Carl Oscar Borg, Benjamin Brown, Alson Clark, Clarence Hinkle, Jean Mannheim, John H. Rich, Donna Schuster, Edouard Vysekal, Esther Stevens Barney and Orrin S. White. San Francisco contributes among others the work of Gertrude Partington Albright, Anne Bremer, Ray Boynton, W. H. Clapp, Rinaldo Cuneo, Maynard Dixon, Charles Stafford Duncan, William A. Gaw, Armin C. Hansen, Clark Hobart, Constance Macky, Lee Randolph, Matteo Sandona, Geneve Rix Garrison, Florence Alston Swift, E. Sievert Weinborg, Guest Wickson and Myrtle Young.

—Harry Noyes Pratt.

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## ST. LOUIS

At the City Art Museum is an exhibition of prints and books selected to illustrate the history of wood engraving. The collection was arranged by Burton Emmett, chairman of the exhibition committee of the American Institute of Graphic Arts, who also catalogues a really informative booklet. The display has been supplemented from the City Art Museum by examples of printing by Gutenberg, Fust, Schoeffer and others.

Another attractive exhibition at Stendahl's consists of forty etchings, recent and not so recent, from Loren Barton's clever needle. Miss Barton is a talented young woman whose work has found much favor in New York. Something of the spirit of Whistler seems to be hers, his delicacy of line and refinement of observation. Her subjects are from Los Angeles' and San Francisco's Chinatowns, from the by-streets of New Orleans, and from the quays of San Pedro Harbor and San Francisco Bay. Particularly good impressions are "Warehouses, Portland, Oregon," "Portrait of Arliss, the Actor," and "In the French Quarter, New Orleans." —Antony Anderson.

## Cleveland

Three rare carvings in walrus ivory, representing Rhenish sculpture of the XIIth century at its best, have been given to the museum by J. H. Wade, donor of the Wade collection and other valuable objects. The carvings are such as were used to adorn portable altars of the Melz region, and they show Christ with the four evangelists. A relief of "The Crucifixion" in walrus ivory related in style and following the Carolingian art has been given by Arnold Seligmann, Rey & Co., of New York. In these carvings the figures, only a few inches in height, are as perfect as the large sculptures in the old cathedrals.

Miss May Ames is exhibiting thumbbox pictures at Winter's Gallery, where Sandor Vago's portraits were on exhibition.

Ora Coltman is showing several of his last summer's oils at the Woman's Club. He paints old New England homes dappled with the shadows from giant elms or willows, and also the sea and the sand dunes.

William J. Edmondson is represented at the Korner & Wood Gallery with sunny landscapes, and other views from Williamstown, Mass.; Woodstock, Pownal, Vt., and Gloucester.

—Jessie C. Glasier.

## Detroit

Ralph H. Booth has recently become the possessor of an extraordinary stucco bust. In brilliant reds and pastel shades of blue, buff, and blonde brown, it reveals with startling realism the likeness of one of the Ruccellai family, apparently, who lived in the flowery days of the Renaissance. The unknown artist was apparently influenced by Donatello.

"A Shady Street" by Ernest Harrison Barnes, which received the Marvin Preston prize of \$100 in the recent Scarab Club exhibition at the Institute, has been bought for the permanent collection of the Institute.

At the Institute from Feb. 15 to March 31 is the selected group from the last International at the Carnegie Institute, Pittsburgh.

Julius Rolshoven will place on view a number of his late Florentine and American subjects in the William M. Wright Company Gallery on Feb. 19.

The John Hanna Galleries are exhibiting marines by Charles S. Woodbury. "Low Tide" with its delicate blue surf rolling in over the burnt sands of the shore is one of the finest pieces.

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## BOSTON

It is four years since Edmund C. Tarbell has had a one-man show in Boston, and while he has executed several commissions here they have been shown privately only. Consequently, it was with keen interest that his admirers crowded the gallery on the opening day to see what four years in Washington had done for him. In every way it is a stimulating show. Not all the canvases strike the level attained by "The Two Sisters," or the portrait of J. Harleston Parker, to name two, but Mr. Tarbell appears as a painter's painter, if ever there was such an individual. It is a remarkably striking effect that he achieves in "The Two Sisters." Against a gray-toned background two women are seated. One is seen in profile, facing her sister, who is looking straight ahead. The latter is in blue and without a hat. The other has a light brown dress encircled with deeper stripes and wears a black velvet tam-o'-shanter at a rakish angle. There are passages of brilliant execution and of much beauty. The attendance for two weeks was 12,000.

Charles Hopkinson's exhibition of portraits at the Brooks Reed Gallery is sharing the honors of the week with that of Tarbell and one by Adelaide Cole Chase. Besides oil portraits Hopkinson is showing sparkling water colors. He is a devotee of light, which effect he often attains at a sacrifice of construction.

At the Vose Galleries Rosamond Tudor, whose etchings have lately been on view, is showing sixteen portraits. Many personages have sat to her, among them being Miss Sally Chase, Mrs. Charles P. Howland, Father Zahm, Mrs. Junius Spencer Morgan, Jr., Mrs. Frank C. Paine, Colonel C. Wellington Furlong and Mrs. George Nichols.

At the Irving-Casson Gallery colored etchings by Bernard Boutet de Monvel are on view. At the Copley Gallery are John Sharman's landscapes. Here is a painter whose work is rapidly gaining the attention that it richly deserves, and this is his most satisfactory exhibition. He paints directly and with a simple palette. Always in his landscapes we find spaciousness and a trend toward decoration rather than subtle poetic translations. One of those in this exhibition would grace any museum and lose not a whit alongside canvases signed by much bigger names.

The Transcript's reviewer says of the work of Mrs. Chase, whose portraits are at the St. Botolph Club: "Mrs. Chase has toward her sitters of youth and beauty and good breeding much the same attitude as that which produced the charming English school of Reynolds and Gainsborough. She sees them primarily as attractive subjects for a picture with all the possibilities of feminine dress which so appeal to her art and which are always chosen with unerring taste—she sees them this way and paints them so, preferring to do this rather than to make the individual human being of primary importance in the picture with the accessories and lighting as only a means of emphasizing the personality."

At Grace Horne's Gallery Mary Locke Brewer, who has traveled over the world shows impressionistic oils. She paints in broken color, striving for and to some degree obtaining the feeling of strong light.

In the galleries of Doll & Richards, 71 Newbury St., are three exhibitions which will continue until Feb. 26. One is of marine scenes in water colors by William H. Drury, another is of miniature landscapes in pastel by Kate Leah Cotharin, and the third is of Persian antiquities from the collection of R. Khan Monif, among which are potteries, miniatures, glass, tiles, necklaces and textiles.

Sidney Woodward.

## Rochester

A collection of paintings by four eminent Americans, Ben Foster, W. Elmer Schofield, Gardner Symons and Douglas Volk, is on view during February at the Memorial Art Gallery. The four exhibiting artists and Mrs. Cornelia Sage Quinton, director of the Albright Art Gallery, Buffalo, were the guests of honor at the formal reception which opened the exhibition.

The pictures were recently shown in Buffalo. Several canvases have already been sold from the exhibition.

A notable feature is the "Morning Light" by W. Elmer Schofield, which has been selected by the French government for the Luxembourg Museum in Paris.

The play of sunlight and blue shadows on a snowy landscape of Pennsylvania is its subject.

## Elmira, N. Y.

During the month of February, the Arnot Art Gallery is showing garden paintings by Blondelle Malone. The exhibition includes gardens in England, Ireland, France, California and Aiken, S. C. Some of the titles are "Italian Wall in Venice," "Artist's Garden, Aiken," "Princess de Polignac's Cottage," and "Blarney Castle from St. Ann's Hydro."

—Carl Ringius.

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7 West 36th St. New York**INDIANAPOLIS**

J. Arthur MacLean has arrived from Chicago to be director of the John Herron Art Institute. Last year he was assistant director and head of the department of oriental art in the Chicago Institute. Evans Woollen, president, and the directors of the Art Association of Indianapolis gave a reception for him and Mrs. MacLean in the Herron Museum on Tuesday.

Dorothy Blair, who assisted Mr. MacLean in Cleveland and also in Chicago, has come to be an assistant at the Herron Institute.

The first of a series of one-man shows by Indiana artists at the Indiana Artists' Club in the When building was opened on Sunday, Feb. 11, to continue through the month. It comprises thirty canvases by Randolph LaSalle Coats, chiefly marines and coast scenes, painted last summer in Brittany.

Emma B. King's "For the Kiddies," shown in last spring's annual exhibition of the Indiana artists at the Herron Museum and this winter in Richmond's annual display, will be in the show which opens at the museum in Fort Wayne.

One hundred paintings from the Carson Pirie Scott Galleries in Chicago, including a \$15,000 Inness, will be shown for two weeks in the Fairbanks Library of Terre Haute, beginning on Feb. 21. There are to be gallery talks by Dudley Crafts Watson, Oliver Demmett Grover, Walter Ufer and Pauline Palmer.

Mrs. Charles N. Thompson, who for three years studied at the Art Students' League under Chase and Twachtman, has brought the old-fashioned stained-glass windows in the First Presbyterian church into harmony with the colors of the Tiffany window in memory of Benjamin Harrison, installed by his widow in 1904. Under Mrs. Thompson's direction, a painter applied washes of cobalt blue to the vivid reds and mottled yellows, changing them to purples and greens.

On last Sunday, the closing day of the exhibition of European and American paintings, old and modern, from the Vose Galleries, Boston, the John Herron Art Institute was visited by more than 1,200 persons. —Lucille E. Morehouse.

**Colorado Springs**

Paintings of American Indians by W. Langdon Kihm have been on view at the Broadmoor Art Academy. Much interest was manifested by society folk, who attended the opening in large numbers.

**Milwaukee**

John A. Nielson, portrait painter, is exhibiting fifteen pastel and oil portraits of prominent residents of Milwaukee at the Frederick Stanton Salon, 424 South Jackson St.

**NEW YORK EXHIBITION CALENDAR**

Ackerman Galleries, 10 East 46th St.—Old coaching prints, through February. Ainslie Galleries, 677 Fifth Ave.—Exhibition by Glenn Newell and Charles A. Aiken, to Feb. 28. Arden Gallery, 599 Fifth Ave.—Sculpture by E. O. deRosales, Malvina Hoffman, Harriet Frishmuth and Victor Salvatore, to Feb. 24. Arlington Galleries, 274 Madison Ave.—Pictures of Ellis Island by Martha Walter, through February. Art Center, 65-67 East 56th St.—Graphic arts exhibition by the Art Alliance, to Feb. 28; Landscapes by J. N. Howitt, Feb. 10-24; exhibition by the Society of Illustrators' School for Disabled Soldiers; photographs by Arnold Genthe, to March 3. Babcock Galleries, 19 East 49th St.—Paintings of Spain by a group of American artists, to Feb. 24. Belmont Gallery, John Wanamaker's—Annual American exhibition, to Feb. 17. Bonaventure Gallery, 530 Madison Ave.—Early American portraits. Bookery Art Gallery, 14 West 47th St.—Paintings, etchings and sculpture by Marco Zini, to Feb. 28. Braus Galleries, 422 Madison Ave.—Paintings by American artists. Brooklyn Museum, Eastern Parkway—Contemporary Russian paintings and sculptures, to March 4; costumes, textiles, etc., from southern and central Europe, to March 4; mezzotints by S. Arlett Edwards. Brown-Robertson Galleries, 415 Madison Ave.—Wood blocks and drawings by John Held, Jr., to Feb. 27. Brummer Gallery, 43 East 57th St.—Paintings and drawings by Bernard Karfiol, to March 10. City Club, 55 West 44th St.—Exhibition by the Guild of American Painters, to Feb. 28. Daniel Gallery, 2 West 47th St.—Paintings by John Carroll, through February. Dudensing Galleries, 45 West 44th St.—Paintings by Murray Bewley, Putnam Brinley, John Costigan, E. F. Macrae, Charles Reiffel, through February. Durand-Ruel Galleries, 12 East 57th St.—Still life and flower paintings by French artists. Ehrich Galleries, 707 Fifth Ave.—Monotypes by Henry Wight, Feb. 17 to March 3; special exhibition of old masters, Feb. 20 to March 10. Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture. Fakir Club, 11 East 44th St.—Water colors by Kenneth Hartwell to March 12. Fearon Galleries, 25 West 54th St.—Portraits by Millie Brul Fredrick, to Feb. 28; drawings by Samuel Prout. Ferargil Galleries, 607 Fifth Ave.—Marines by Eric Hudson, to Feb. 15; sculpture by Olin L. Warner, paintings by R. O. Chadeayne. Fine Arts Bldg., 215 West 57th St.—38th annual exhibition of the Architectural League, to Feb. 24. Folsom Galleries, 104 West 57th St.—Exhibition of American paintings.

**"Pop" Hart Offers His Water Colors**

"PALISADES IN WINTER" By GEORGE O. HART

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Winslow Homer sold his water colors for \$50.00 and less. They are now difficult to buy for thousands. "Pop" Hart's sale at the gallery of Mrs. Albert Stern

will afford an opportunity for the discriminating collector to acquire at most moderate prices the water colors of this well-known artist.

**THREE ARTISTS IN A SALMAGUNDI SHOW**

Crowley's Colorful Paintings Sound Original Note, Bohm's Are Romantic and Newell's Realistic

The paintings, water colors and pastels by Max Bohm, G. Glenn Newell and Timothy F. Crowley in the Salmagundi Club do not "hang together" very harmoniously owing to the strikingly different manners in which the three men work.

In so far as color is concerned, Mr. Crowley's paintings sound the most original notes on the walls, his predilection for a sonorous blue lifting them above the more conventional palettes of his colleagues. Some of his paintings scarcely approximate forms, being chiefly concerned with color effects of sea and sky. His landscapes and marines all flirt with Modernism, but his still lifes, in which a rich greenish-blue predominates, are impeccably drawn and painted.

This is Mr. Crowley's first show in New York. His very first exhibition "on any wall" took place early in January at the Pickwick Arms in his home town of Greenwich, Conn. He is a business man, but he has not "recently turned to art." For many years he has been a collector, mainly of Chinese porcelains, and his name and his face have been familiar in the auction rooms. Color with him is

an obsession (that is why he has collected Chinese porcelains), and both the artist and the art world are to be congratulated now that he has taken up painting as a serious avocation.

Mr. Bohm's large canvases are full of the tradition of the Paris Salon and are romantic to the last degree both in subject and color schemes. He is a confirmed tonalist. Newell represents the best spirit of our own National Academy and of American landscape and cattle painting.

Absence of a catalogue prevents mentioning the pictures by their titles, but Mr. Bohm shows seventeen canvases, including such familiar works as his study of a girl in brown by the seashore, a United States cavalry officer on the plains, two of his large marines with fishing boats and fishermen, and his group of nude, bearded men apparently engaged in a tug-of-war.

Newell shows twenty-one paintings, water colors and pastels comprising landscapes, one of which is a tropical jungle; cattle studies and views of solitary houses in lonely countrysides. In the water color or oxen plowing is that strong feeling of actuality with which he charges all his pictures in this genre.

**Architects Honor Wren's Memory**

The Architectural League of New York observed the bicentenary of the death of Sir Christopher Wren on the afternoon of Feb. 10 in the Fine Arts Building, where the annual exhibition of the league is on view.

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